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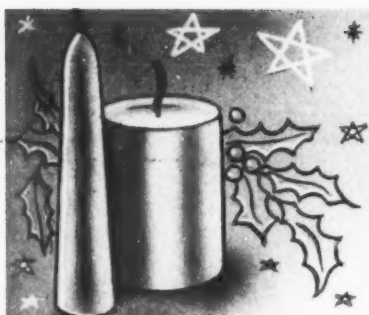
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CREATIVE ART IDEAS



1—Melt green crayons over slow heat. Pour into shallow pan 1/2" deep. Cut desired leaf shapes with pointed knife before crayon hardens.



2—Lift leaves out, dip in hot water. Shape while pliable. Make all parts of design. Let harden.



3—Use 1/4 tsp. measuring spoon for red half berries, putting halves together with liquid crayon. Attach leaves, berries, etc. by melting tip of crayon over flame, quickly touching it to candle, then pressing part to candle. Decorate by drops of gold and silver crayons.



It's fun and richly rewarding to create attractive Christmas projects . . . projects whose success depends in large part on the quality of the mediums used. Before starting any project, first select your art materials wisely for versatility, economy and finer results.

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Arts AND ACTIVITIES

CREATIVE ACTIVITIES FOR THE CLASSROOM

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Volume 38, Number 12
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THE JONES PUBLISHING COMPANY
Editorial and Advertising Offices:
8150 N. Central Park Ave., Skokie, Ill.
Orlhard 5-5600

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ARTS AND ACTIVITIES is published monthly except July and August. Subscription: one year, \$5.00 in the United States and foreign countries. Single copy, 60c. Change of address requires four weeks' notice. Send old address as well as new. Second class mail privileges authorized at Skokie, Illinois.

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Dear Reader

This Christmas issue of *Arts and Activities* ends our fourth year of bringing you suggestions for the creative development of the children in your schoolroom. We hope that the past year has been a happy and productive one for you. We would like to think that all the teachers who have taken the time and energy to contribute articles on creative art activities have made your teaching more effective and that creative art experience for children has become a meaningful part of your daily school program.

It is good to be able to report to you that more copies of this issue of *Arts and Activities* are going directly into classrooms and art rooms in the schools of America than ever before. This constantly increasing circulation has one important meaning to the Editorial Advisory Board of *Arts and Activities*. It means that more teachers are using creative art activities in their teaching today. It means that fewer teachers this Christmas are reaching into files for patterns of Santas, bells and candles. It means that more children in more schools are getting the opportunity to develop their own creative abilities under the sympathetic guidance of enlightened teachers.

We say that the creative experience is caught rather than taught. Perhaps it is impossible to teach anyone to be creative. But we can learn how to create an atmosphere in which creativeness can emerge and flower naturally. Seeing how other successful teachers present activities, how children participate in them, and even seeing examples of children's creative expressions—all these help give us the assurance and security necessary to try something that we haven't tried before. *Arts and Activities* attempts to give you this each month. If you think we are successful, or even if you don't, won't you write us a short note about it? Your guidance and suggestions regarding these matters are of much help to us in planning future issues.

Here's wishing you a most happy Christmas season. And don't forget—if there are a few names of teachers on your list for Christmas remembrances, why not send them a copy of our new handbook, "A Teacher's Guide For Using Arts and Activities in the Classroom"? It is profusely illustrated with exciting examples of students' work and it costs only a dollar. You can get copies in a jiffy by dropping a line to Jones Publishing Co., Dept. 120, 8150 N. Central Park Avenue, Skokie, Illinois.

Sincerely yours,

F. Louis Hoover

A PORTFOLIO F



"Joy to the World"—water color by Judy Perry, age 13, Grade 8, Covington, Ky.

How big is an angel? How shall we make lambs' wool? And snow that looks real? Anything new in gift wrap, greeting cards, table decor? Here's your Christmas box of art surprises.

D FOR CHRISTMAS

Christmas is probably the art teacher's most inspiring holiday. It brings so many things to do, so many ideas to explore that she may well suffer from their multiplicity. On the other hand, anyone gets into a rut unless she lifts her head from time to time to see what other teachers and students are doing. Since most teachers are too busy these days even to draw a deep breath, we have planned this Christmas portfolio to give you that look around.

In the past we have usually presented a few articles on specific Christmas ideas. This year we have compiled a portfolio of a variety of ideas—touching each one only lightly. We do not go into detail about processes—most of them have been described in past issues anyway. We have designed this section as a jumping-off place for you and your students, a reservoir of ideas from which Christmas plans may grow.

Before your holiday art plans are final, let your students go through this section. When they see what children in eight different states are doing they will come up with ideas of their own.

The people who compiled this Christmas portfolio for us—and for you—are Grace Chadwick of Oklahoma City, Leon Winslow, Director of Art Education in Baltimore, Jean Dudley, Director of Art in Covington, Ky., A. G. Pelikan, Milwaukee Director of Art, and our editorial advisors Helen Copley Gordon, Detroit Director of Art, Phyllis Kennedy Logan, Tucson, Evelyn Beard, Dallas, and Katherine Comfort, Atlanta.



From children of Tucson, Arizona, comes suggestion for making manger scene. Heavy wrapping paper is colored thickly with wax crayon, then soaked in water and crushed into shape. In this case it was crushed over bicycle rack. When dry it holds creche shape.



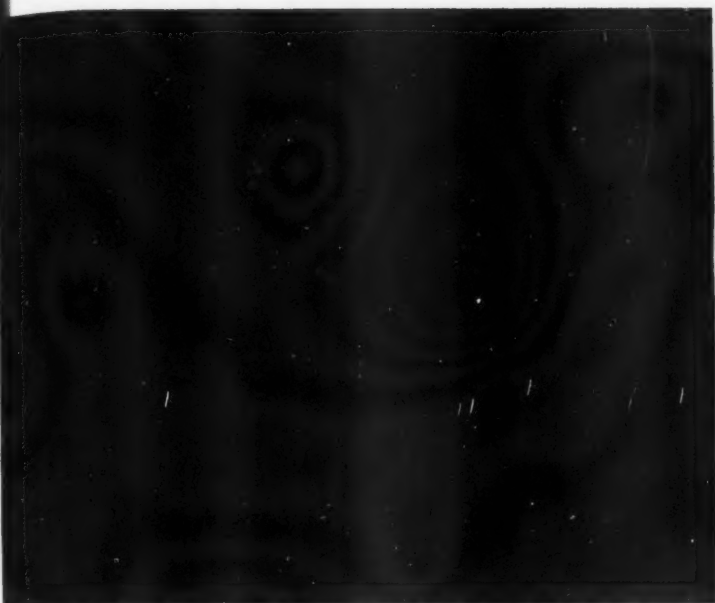
High school students of Atlanta, Ga., give lamb handsome coat of paper toweling. Such life-size lifelike props are hits in any holiday play.



Costumes and props for Christmas play are designed by students at Baltimore's Mergenthaler Vocational High School.

Nativity in tempera by John Webster, Grade 7, Covington, Ky.

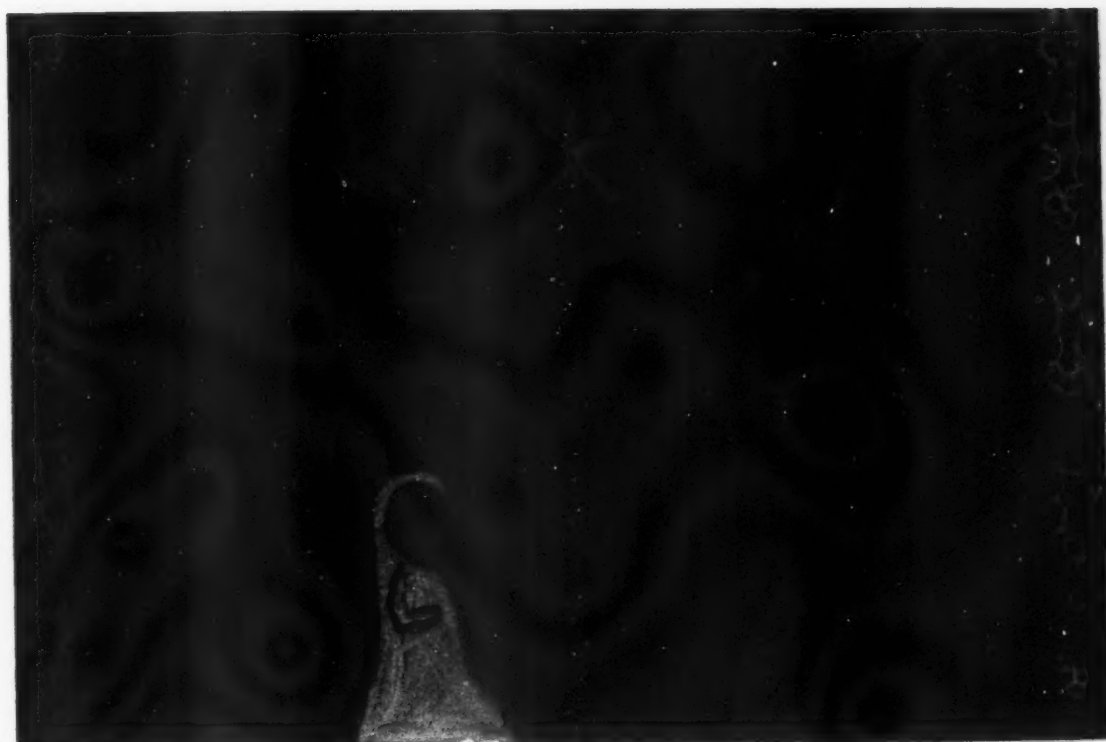




Nativity in water color by Earl Alcorn, Grade 8, Covington, Ky.



"Madonna and Child" from Milwaukee, Wis.



Nativity in crayon by Karen Grawronski, Grade 3, Milwaukee, Wis.

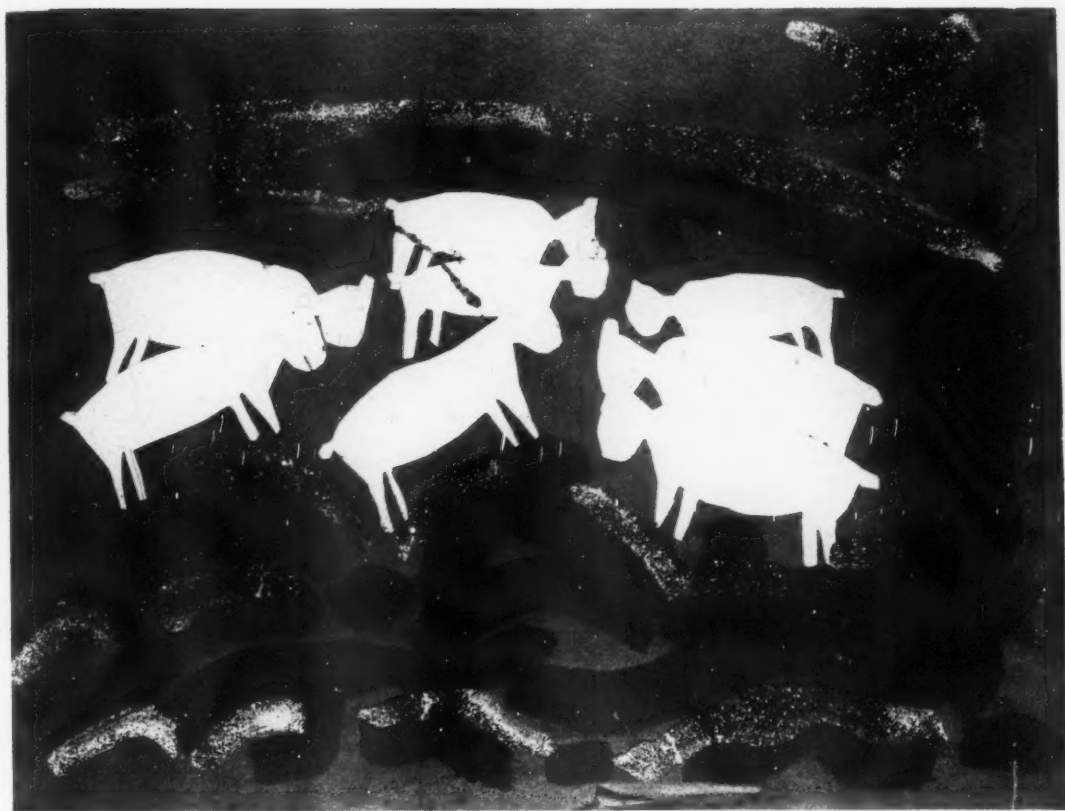


Two students from W. J. Bryan School for Handicapped Children are recording Christmas play to be broadcast on "Artists Are People" series on Oklahoma City's school station.

Sixth-graders of Baltimore's School No. 143 make choir singers by covering wooden frames with newspapers. The heads are stuffed paper bags and windows are construction and crepe paper on wood frames with light coming through.

"The Wise Men"—cut paper picture, Grade 3 Class Project, Covington, Ky.





"The Little Sheep of Bethlehem"—cut paper picture by Paul Laughlin, Grade 3, Covington, Ky.

Talented PTA mother decorates one pair of doors in Mary Lynn School, Tucson, Ariz. Art Director Phyllis Logan initiated idea that each class select theme around which to build Christmas decor.



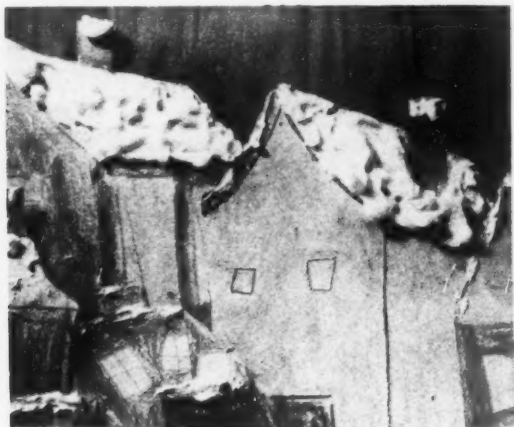


In Mary Lynn School, Tucson, Ariz., primary class uses mural to illustrate Christmas song. Lambs' coats are curled paper sprayed with gold paint. The rest of the mural is completed in tempera, cut-out paper trees, hay, stars and buttons.

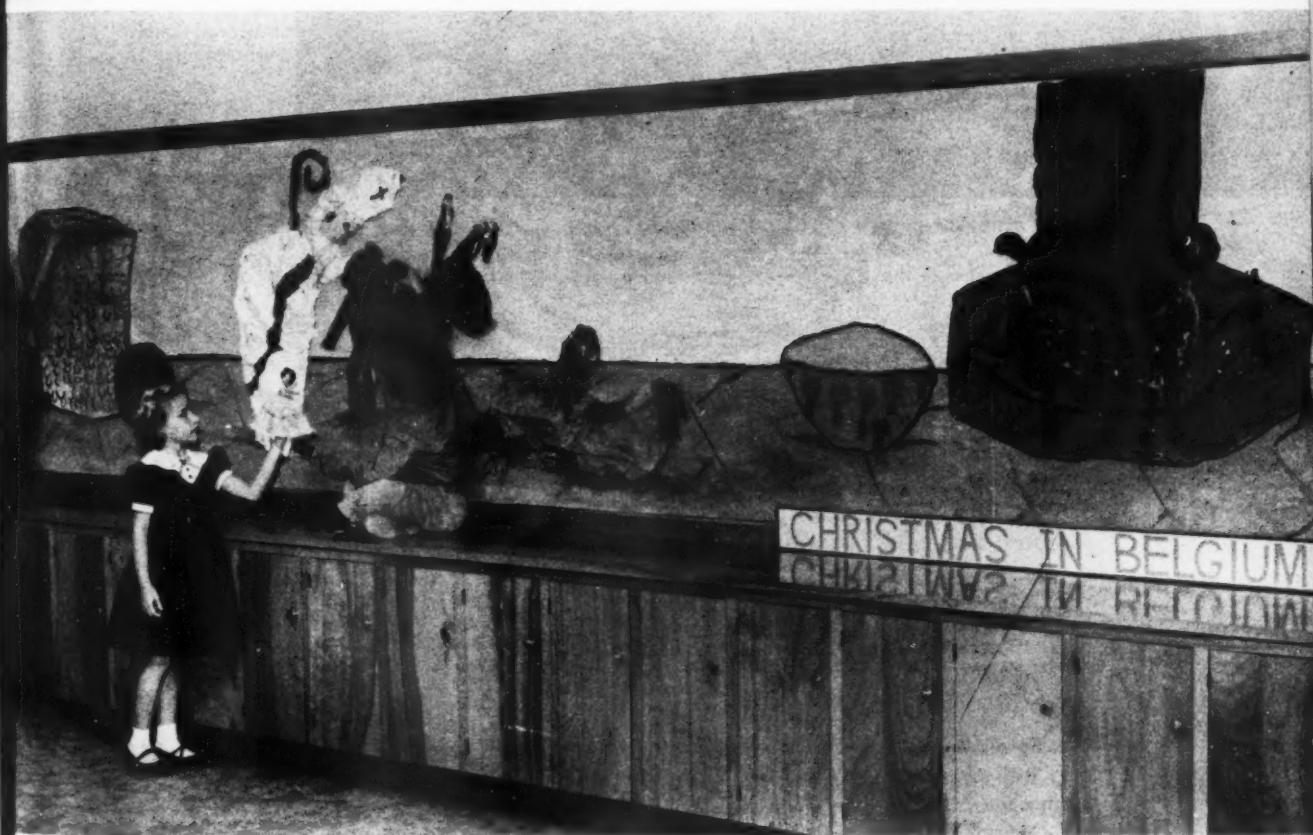


"The Twelve Days of Christmas" is theme chosen by third grade at Miles School, Tucson, Ariz. Large mural illustrates various days. In fork of exotic manzanita pear tree is peacock made of paper and glitter.

First-graders of Mission View School, Tucson, Ariz., illustrate "Santa Claus Is Coming To Town". Snow for roofs is made by beating Lux flakes with egg-beater.



On theme of "Christmas Wherever You Are", one class in Mary Lynn School, Tucson, Ariz., produces three-dimensional mural, "Christmas in Mexico", using asbestos, paper pulp, cardboard, string and rope.



"Christmas Wherever You Are" introduces social sciences connotations to primary grade in Mary Lynn School, Tucson, Ariz. To basic tempera painting they add paper sculpture and other three-dimensional materials for "Christmas in Belgium".



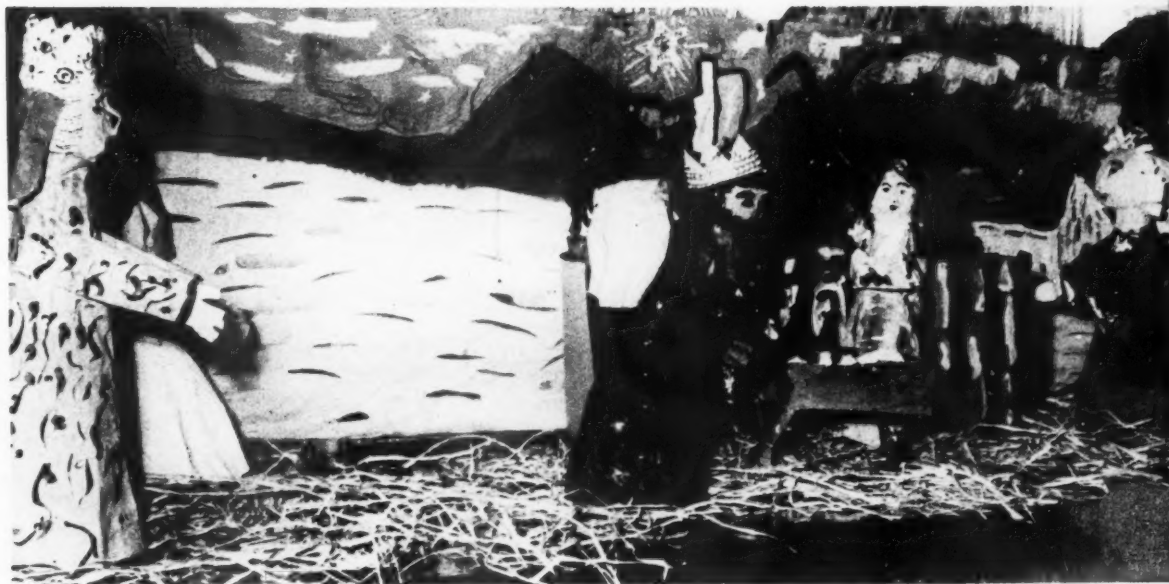
Seventh-graders at Detroit's Guest School use hall display case to show how different groups of children in the school celebrate the holiday; upper shelf, Mexican procession of the Three Kings; middle shelf, the Christian Nativity; and on lower shelf, Jewish Hanukkah.

Jewish family meets to celebrate Hanukkah, the Festival of Lights, commemorating victory of the Maccabees. The festival lasts eight days, mostly in December, and children receive gifts as do Christian children at Christmas.





Candlelight procession to church is start of religious festival that ends with Three Kings' Day, as celebrated in Mexico. Mural includes bright-colored houses, cobblestone street and cathedral.



For Christian Nativity, figures of Wise Men and Virgin are strip paper, pasted and modeled. Costumes are painted in glowing colors and ornamented with sequins, metallic paper bits, gold mesh.



From Atlanta, Ga., Art Director Katherine Comfort and art teacher Annie Lloyd Liggin suggest craft activities for junior and senior high school levels. Teen-agers' imagination and the magic of scrap glamorize table decorations for Christmas party.

Tucson, Ariz., fifth-graders complete 10-foot wide display of tiny angels. Materials come from "surprise box"—golf and table tennis balls, light bulbs, cone-shaped paper cups, pipe cleaners, picture wire, cloth scraps, gilt, etc. Globe is made from advertising display borrowed from grocer.





Christmas in Atlanta, Ga., high schools is a different kind of "bottle-happy". Let loose with many bottle shapes, high school boys find ways to let their humor influence designs.



Bottles lend themselves to realistic and abstract designs and students find infinite ways to decorate them. Cake coloring added to water fills the bottles with fabulous rainbow colors.

Here is a royal display of design and craftsmanship from Atlanta, Ga., high schools. Cone-shaped spools are discards from cotton mill; teacher supplied the ribbon and everything else is "collected" material.





Christmas decorations bear marks of teenagers' feeling for glamor and all of their work has sparkling, finished look. Angels in foreground are made from beer and oil cans. Structures under construction show students' ingenuity and design-consciousness.

How big is an angel? First-graders of Tucson, Ariz., made these life-size of heavy paper sprayed with silver and accented with little gilt stars. And here is Christmas tree angel's hair in its proper place. The lovable angels grace one corner of the primary room through the holiday season.





Fifth-grader from Emerson School, Oklahoma City, demonstrates simple screen printing process with finger paint that can be adapted to Christmas cards, place mats or other uses. This demonstration was part of a weekly TV program titled "Creative Crafts" on WKY-TV.



Design for gift wrap by fourth-grader, Dallas, Texas



Cut paper picture by Billie Jean Roberts, Grade 7, Covington, Ky.



Cut paper picture by Lois Jacobs, Grade 7, Covington, Ky.



Crayon resist design by sixth-grader, Milwaukee, Wis.



Crayon resist design by Edward Krueger, Grade 6, Milwaukee, Wis.



"Santa Claus"—tempera painting by first-grader, Milwaukee, Wis.

FANTASY IN DRIFTWOOD—

Some strange-looking characters live in the kindergarten world when young imaginations are let loose on driftwood's wayward forms.

By ESTHER B. HUERGENS

Kindergarten Teacher, River Oaks Elementary School
Houston, Texas

On the beach I found a piece of driftwood. Without a doubt it was a wolf—no more, but less, as there was only his head. I mounted it on a pattern of heavy black wire and just for the humor of it I stuck on a red flannel tongue and a fine glass eye from an old bear.

He was so appealing I took him to school, curious to see if my small kindergarten friends would find him humorous or fearsome. They were impressed. To them it was half-humorous and half-fearsome and more than a little exciting! I told them its history.

Soon they began bringing in broken and twisted roots and tree limbs from their homes and the playground. One thick cross-slice of wood was from a freshly cut tree. It happened to have a double center and Doug saw an owl in it. I helped him mount it in the same way as I had



Kindergartners dramatize "Three Billy Goats Gruff" with driftwood characters. Idea came from gnarled piece that looked like old troll.



Youngsters embellish witch they found in twisted, long-nosed limb. Big pieces become group projects.



Kindergartners' favorites are colorful clown with painted cardboard body and circus horse with seashell eyes, red yarn tail.

done the wolf and he added the sharp ears his owl needed. The wire was too difficult for small children to work with, but I felt that the driftwood idea was worth while, even as a sort of guessing game—a fun game. So when I came upon a pile of driftwood near the beach one day, I gathered it up along with a bag of sea shells. I took one piece to school. No one could doubt it was a perfect fish.

Fine driftwood is interesting without adornment—perhaps just cleaned and polished. But the children wanted to do something with it. So I brought in my supply of driftwood, all sizes and shapes.

We played the guessing game. Each child had an opportunity to express his ideas or tell what he thought a certain piece of driftwood looked like. One or several children would say, "Let me fix that one up," or, "I can work on that one."

We collected cardboard, sea shells, buttons, tacks, nails, wire, cotton, yarn, etc. As the children worked, ideas came to them. The pieces of wood bore striking likenesses to hippos, horses, giraffes, fish, alligators, clowns and witches. Some of the more matter-of-fact children found satisfaction in supplying the missing leg, ear, or tail with

cardboard or whatever. A look of happy contentment would come into the face of the little student as he worked. Certainly a normal giraffe needs a body, legs, ears, and a tail. It was fun to fix him up and stick on a lovely seashell eye. Our guessing game began to include another game called "What's Missing"?

The whole group worked on a big horse, shaped from almost half of a twisted tree trunk. Nature had given him a very expressive face with wonderful dilated nostrils. It was easy to supply heavy legs from our box of driftwood. Several members of the group helped work out the problem of attaching the legs with wire and nails. Two walnut-sized sea shells, rounded side out, made fine protuberant eyes with a heavy dot of black crayon in the center. A driftwood tail was suggested but it was too heavy. Then Nancy suggested a tail of red yarn since we had talked of him as our circus horse. We later used him as a prop in our circus program.

Thad found a small limb that looked like a horse's head and body. He supplied the missing legs (four straight pieces of blue corrugated paper) and a small piece of red yarn for its tail.

(continued on page 48)



ART APPRECIATION SERIES

FOR YOUR BULLETIN BOARD

In America it is difficult for us to imagine an artist who is denied the freedom to draw, to paint or to cut a wood block on any subject of his choice. We take such freedoms for granted in this country.

Artists in 20th Century Germany have not always enjoyed such liberties. During the Nazi regime artists were denounced because their work did not conform to the demands of the state. Their work was seized and permission even to produce art work was forbidden.

Karl Schmidt-Rottluff is a German artist who lived through such experiences. Yet he was able to produce, often in secrecy, many fine works of art which rank high as examples of the German Expressionist movement.

Schmidt-Rottluff was born on December 1, 1884, at Rottluff, Germany. He attended high school in the nearby town of Chemnitz. At the age of 21 he moved to Dresden where he began a study of architecture. Here he became friends with a number of young artists, who like himself were interested in developing a new direction in German art which would be a more personal and subjective expression than the photographic, sentimental realism characteristic of the preceding period.

Rottluff soon found his interests changing from architecture to lithography (which he taught his friends) and then to the technique of cutting and printing wood blocks. With a group of his friends he organized a club known as The Bridge (*Die Brücke*) that was very active for a number of years. Between 1914 and 1918 he produced a large number of woodcuts, many of which were reproduced in the magazine *Die Aktion*. Of special interest was a series on religious themes. *The Three Kings*, reproduced on the opposite page, is one of this series. It is typical of the powerful, expressive designs which he created in wood and printed on paper.

The years between the close of the First World War and the advent of the Nazi regime were characterized by wide experimentation on the part of modern German artists. Soon after Hitler came into power, however, this freedom of expression became limited and eventually forbidden. Dr. Joseph Goebbels was responsible for creating the "Art Chamber", an organization set up to control teachers in art schools. By 1936 all art criticism in books, newspapers and magazines had been abolished. Dr. Goebbels dictated exactly the type of art that could or could not be produced and discussed. The following year he authorized the seizure of all paintings and sculpture produced since 1910 that he considered unworthy (which he labeled "degenerate"). Only work of a photographic realism was encouraged and permitted.

Schmidt-Rottluff was only one of the many noted German artists whose work was confiscated at this time. As one of the founders and leading masters of the Expressionist movement he was singled out for special persecution. Only by hiding his work carefully was he able to produce and save it during this time.

The Three Kings
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THE WIND SINGS IN WATER COLOR

By PEG STAPLETON

Fourth Grade Teacher
Yakima, Washington

"When dry land can be irrigated, it will produce food for many people and there—"

Whish! A door slammed, windows rattled and we were caught in a whirlwind prank of the wind. Social studies? We had just been blown out of the words of social environment into the turmoil of a very realistic situation—not across the country or the sea, but right outside the classroom window!

To continue the problems of irrigation in the book would have been next to planting petunias in a thistle patch so we looked out the window to watch an energetic wind whip our playground into puffed dust.

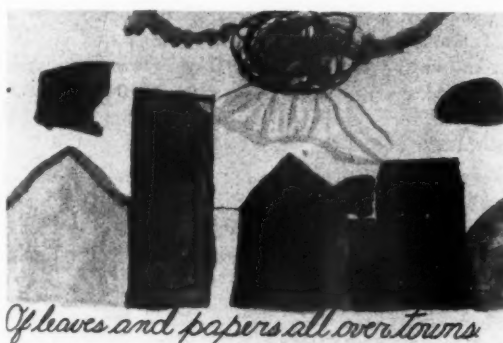
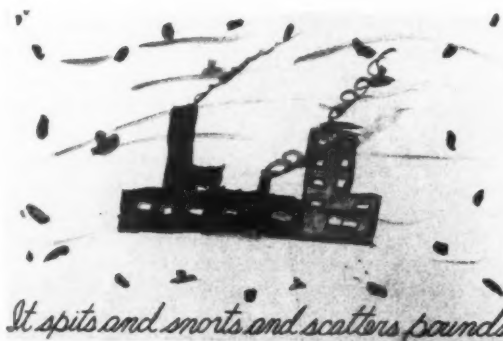
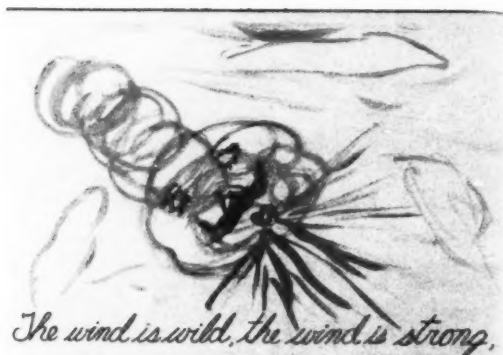
"That's a kind of mad-nice wind," came from Mike.

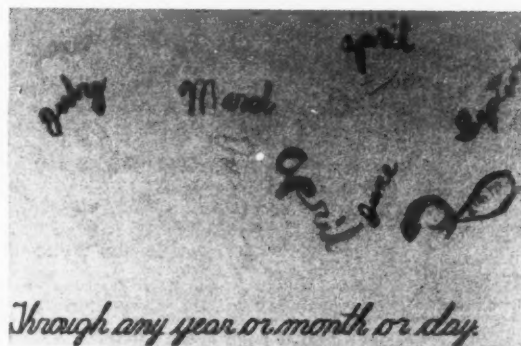
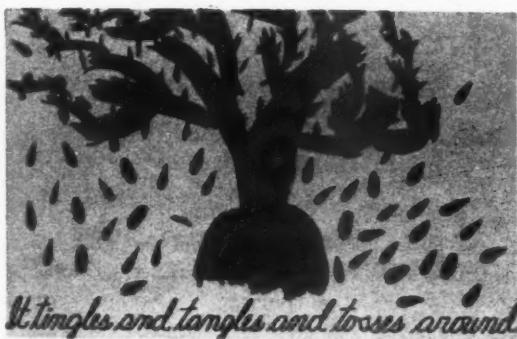
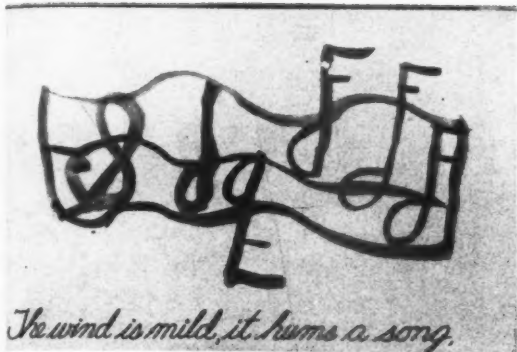
Naturally curious about his expression I asked why he thought it was "mad-nice".

Mike had set off a spontaneous reaction to describing this wind intruder. Without formal presentation, we set our thoughts to a poem story. We interpreted individual ideas into group rhythm.

The contrasts in stanza content developed from our original idea-title, "The Mad-Nice Wind", and from the constantly changing gusts of the wind itself. By the time we had created our poem and made our own copies, the class had decided they'd like to illustrate each line. From their sketches a committee appointed fourth grade artists who might best illustrate each line.

These illustrations were our finished project—and now we'll go back to irrigation.





A half-gallon milk carton started it . . . and soon nothing was safe from students looking for ways to add to their brave new world of . . .

. . . LITTLE EMPTY HEADS

By DOROTHY S. BOWYER

Art Teacher, Bradley Elementary School
Denver, Colorado



Introduction of smaller boxes in empty head project brings into use bits of scrap like these dainty paper lace doilies.



Children learn where to position facial features by measuring their own and their neighbors' heads to get proportion.

Student finds that paper won't stick to glass surface of bottle, decides to paint face. Bonnet is sewed or tied on.

It all started with a half-gallon waxed milk carton that Donna used to carry her gym shoes to school. The scrubbed carton was neatly cut on three sides near the top, and it made a very satisfactory shoe box. When Donna removed the shoes she left the carton on the table in the art room.

In the next class one of the girls raised the lid, looked inside, turned it round and round and said, "This looks like a 'Little Empty Head' to me." Her curious, open-minded classmates gathered around and took up the challenge. Soon empty milk cartons were at a premium. Parents who for years had bought milk in bottles were pressed into buying it in cartons.

The cleaned cartons first had to be covered with colored paper—any color. We liked violet faces, red faces, yellow, pink, black or green. The paper was cut as wide as the depth of the carton and long enough to wrap around its width, overlap and paste. Soon we discovered that paste would not stick to the waxed surface of the carton and the stapler took over. Pieces of colored paper were selected for eyes, ears, eyebrows, mouth, nose, chin and hair. Paper doilies, candy papers, ribbons, buttons, even onion sacks began to appear. Plans were soon under way as to how the Little Empty Heads would be used when taken home—possibly for storage of stockings, money, marbles, paper dolls, or handkerchiefs.

Often the class stopped to talk about the work. Their greatest concern was how to make paper do what we



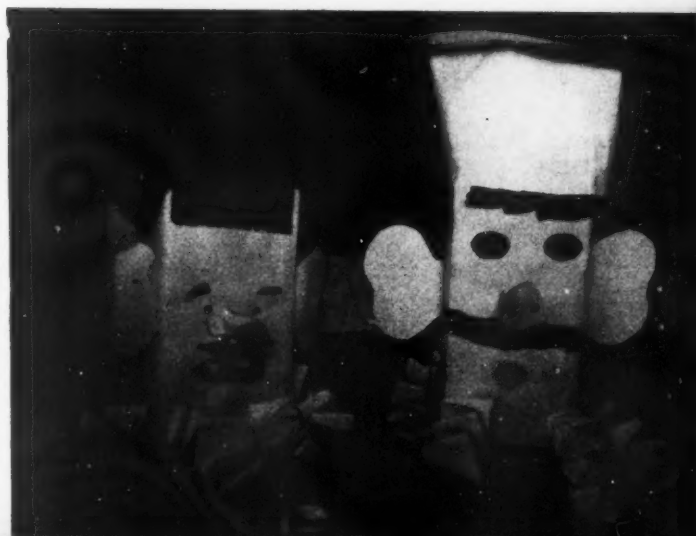


Carton from fluorescent tubes makes appealing black-wigged, long-headed, cross-eyed Chester. Lower right, team that bears striking resemblance to Laurel and Hardy is really Pinocchio and Bob the Baker.

wanted it to do in order to have curls, curly eyebrows, braids and fancy noses. The group developed a list that included the following: curl, pleat, crumple, roll, braid, scallop, twist, fringe, bend and frill.

The problem of where to put the eyes resulted in measuring our own and our neighbors' heads. We learned to put the eyes half-way between the top of the head and the bottom of the chin. We made sideburns for Davy Crockett, whiskers for Abraham Lincoln, a long nose for Pinocchio, a cook's hat for Bob the Baker, floppy ears for Peter Rabbit and a trunk for Dumbo. When the heads were finished the students folded strips of paper for arms and legs, then added exaggerated feet and hands.

The children felt that one Little Empty Head apiece was not enough and that we needed more. As we worked, more

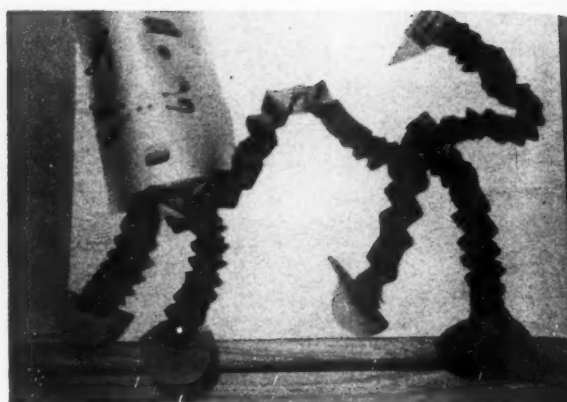




First problem students face is how to make paper do what they want it to for hair, eyebrows, braids and fancy noses.

original ideas developed. Our electric light tubes came in boxes four feet long and from one of these we made Chester who had crossed eyes and a black paper wig. Chester was somewhat unwieldy and Richard, who had taken personal responsibility for making Chester, needed help. Thus a committee developed as a matter of necessity.

Dick and Michael pounced on a box in which office equipment had been packaged. They set to work on Elmer, who was very intelligent, empty head or not. He was given a violet face, a black paper mortarboard and a gold diploma. They said his head was so large because he had learned so much.



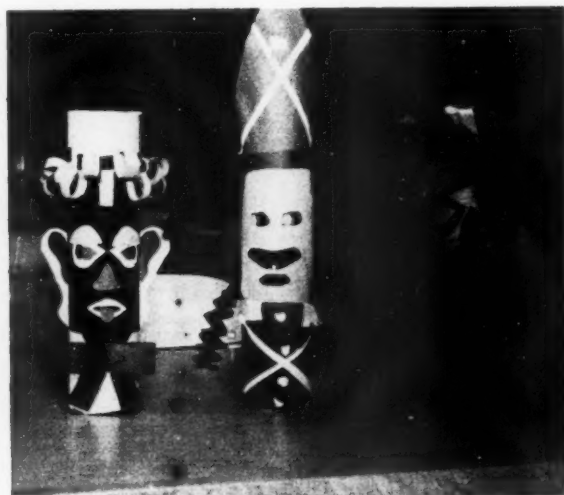
For rounded face of slinky cat Judy fastens together two pieces of orange construction paper of different widths.

Big and little boxes—pill boxes for dwarfs and suit boxes for giants—all arrived sooner or later. With the candy boxes, shoe boxes and cracker boxes came new and different materials—crepe paper, beads, lace and printed cloth. "My Little Empty Head is getting better all the time," said Celia, as she carefully glued her father's discarded cuff links onto her African for ears.

One father contributed some red seeds which he had brought from India. They made lovely eyes. A mother sent a box of cotton print scraps which were used for neckties, hair ribbons, eyes and collars. Bodies were made of folded colored paper strips. (continued on page 45)



Between Miss College Girl and a bank guard stands Abraham Lincoln wearing stovepipe hat over his brown curly hair.



Round tubes cut into 12- to 15-inch lengths become old-time minstrel Mr. Bones, soldier of Mexican war, Daniel Boone.

LEADERS IN ART EDUCATION



For the past 15 years Viktor Lowenfeld has been an acknowledged leader and an important influence in the field of art education in the United States.

He was born on March 21, 1903, in Linz, Austria. He received diplomas from the College of Applied Arts and the Academy of Fine Arts in Vienna and his doctorate from the University of Vienna.

A prolific writer of books and articles in the field of art and art education, Lowenfeld is best known in this country for his book *Creative and Mental Growth*. It was first published in 1947 and revised in 1952. This volume is used today in more than 180 colleges and universities in the United States and is now being translated into Swedish, French, Hebrew and Japanese. His latest book, *Your Child and His Art*, is rapidly becoming popular with art and classroom teachers as well as parents.

Viktor Lowenfeld's first teaching experience was with children in the public schools of Vienna. Later he worked with the blind at the Blinden Institute Hohe of Vienna and in schools for the physically and mentally handicapped in America. All these experiences provided a background of knowledge and interest in searching for a closer relationship between creative and mental growth, especially in promoting the concept and doing research on the meaning of art education for growth in general—that is, using art education as a means to an end regardless of whether it would finally be applied to the creativeness of an engineer, a physicist or an artist.

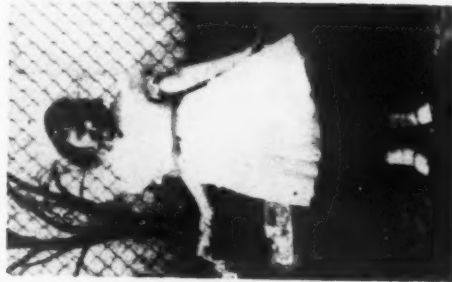
What were the influences which contributed to the development of this educator, writer and artist? Viktor Lowenfeld answers:

"There were perhaps three major factors in my life which were of decisive influence: my mother, the early participation in youth movements and my work with the handicapped. Remembering back when I was a child and later on, walking with my mother through the fields—stopping here and there in exaltation over a glittering drop of dew, the velvety feeling of a leaf, the glorious color of a poppy hidden in the tall stalks of grain—was almost a religious experience. She was a living symbol of sensitivity.

"The youth movement directed my attention to the needs of young people and early involved me deeply in educational questions. It was after World War I that the great pacifistic wave of 'never war again' brought all youth movements of different nationalities and religions together into the 'Youth Ring', a movement in which I was actively engaged in a leading capacity. I remember distinctly the great excitement when we marched through the main street of my home town—200 young people—a German child on the shoulder of a Jew and vice versa, singing intermixed songs of different nationalities. It was a great movement. I participated in the organization of 'youth republics', camps in which children and adolescents, without the interference of adults, conducted their own affairs, imposed their own disciplines, and designed their own laws. Indeed, art played a major role in their activities. It was the youth movement which decisively influenced the change from my desire of becoming a painter to becoming a teacher and using art as a means for education. I was already engaged in teaching on the elementary level when I studied art both at the *Wiener Kunstgewerbeschule* and the Academy of Fine Arts. It was at that time shortly after World War I that one of my teachers, belonging to a group of French sculptors, tried to emphasize the three-dimensional quality of a sculpture by excluding visual perception. We were asked to blindfold our eyes during the process of sculpturing, for he felt that light and shadow, and above all, the one-sided visual impression of a sculpture diverts from the intrinsic values of three-dimensional expression. This artificial deprivation of the use of the eyes stirred my thoughts and emotions. It was for this reason that I went to the blind to find out the true meaning of this concept.

"It was in 1924 in an atmosphere of greatest concentration that the first genuine (continued on page 47)





I chose brown paper for my painting because I think brown is a pretty color. I used white paint because it shows up nice on brown paper.

My angel is flying through the air looking down on little children.

Snow is falling all around. It is Christmas time.

Donna Jean Staggs

Donna Jean Staggs
Age 6, Grade 1
Covington, Kentucky

SPOTLIGHT on THE HOLIDAYS

By **KAY BURKIT MILES**

Photography Instructor, Fine Arts Department
Pershing High School, Detroit, Michigan

The selection or creation of holiday greeting cards is one of the art department's most important Christmas art activities. Art class projects using many mediums always include this pre-Christmas activity but photographic materials have been less frequently used than other art media for the Christmas card project.

The amateur photographer may take advantage of commercial facilities that will reproduce a personal photograph along with a greeting and a diminutive decoration on card stock, and supply envelopes to fit. But it is possible for the amateur to buy a Christmas card negative mask set from his photo dealer and make his own prints with a simple contact printer. This is the easiest but least creative technique that can be used by students in photo classes or by amateurs in their homes. The mask is a 5x7-inch piece of film. On it a greeting and decorative motif have been reproduced photographically. In the development it became a negative. A rectangular space is prepared in this mask to accept a photographer's personal negative. It is attached to the mask with Scotch tape and the combined negatives are placed in contact with any photographic printing paper, exposed to light and developed. Special deckle-edged, double-weight Christmas card photographic stock can be purchased in packages of 25 or 100 sheets with good quality envelopes to match.

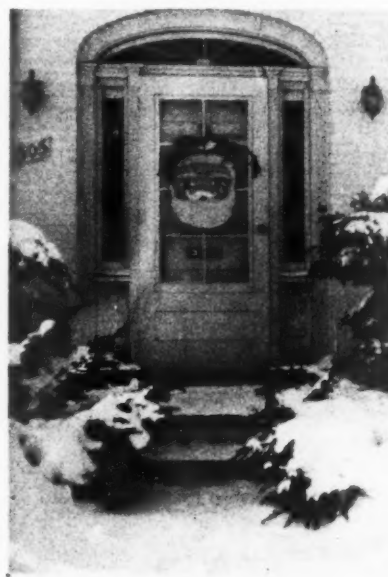
Another type of Christmas card that more advanced photography students can make depends on the enlarger to make 4x5-inch, 5x7-inch or any size or shape prints from personal negatives on double-weight projection paper, with or without a white border, on single or folded sheets. The paper may be cut to the size of envelopes that are available from your photo or stationery dealer.

This type of card requires weeks of preliminary planning. In temperate zones where snow scenes are traditional, students must be encouraged to photograph their homes on the day of the very first snowfall, when the fresh snow emphasizes the architectural details and enhances the surrounding evergreens and



Christmas card may use traditional visit to Santa, here sympathetically recorded by Robert Szczesiak with Argoflex 75.

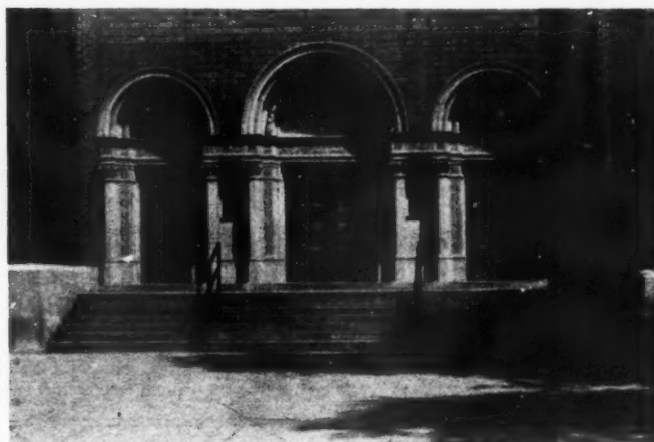
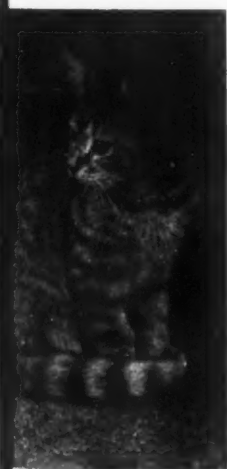
This year's doorway decoration may be photographed and held for next year's card. House number adds personal touch.





Paul Shakespeare, Grade 12A photo student, used his photograph of brisk but tranquil winter "Morning Walk" as illustration for his own Christmas card. Taken with press camera, this shot was selected for exhibit in 1954 at Michigan Artists Show.

Photogenic pet suits Christmas card if cropped closely with all background details eliminated. Photo at left is by Ted Grzelak. Portals of church (below) is especially suitable shot for greeting card. "Santa Stopped Here" (right) was unposed shot that depended on student photographer's patience and awareness. With her Argoflex 75, Barbara Davis, Grade 11B, successfully recorded a "supreme moment".





Photographic illustration for Christmas card requires that student plan in advance. He must be encouraged to watch for fresh snow scenes that can be used in future.



"Trimming the Tree" was photographed in school corridor by photo student James Legenzoff, Grade 12A, for issue of school paper. He uses press camera.

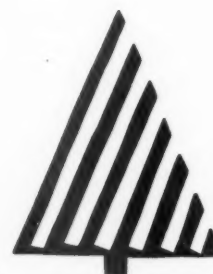
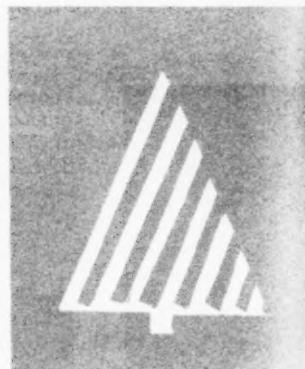
Either stencil or mask may be used with photogram process to record image on photographic paper. If stencil is cut from lightweight paper, light may penetrate it and introduce tones of gray into design.

bushes. If there is insufficient time to print the cards for the current year, the students should be reminded to photograph beautiful snow scenes throughout the winter for next year's cards. They also have the opportunity to sell photographic cards to neighbors and friends if they are willing to make the effort of taking winter photos of other people's homes or places of business, making up samples of each and presenting them early the following winter for possible orders of a dozen or more complete with envelopes.

Students may also wish to experiment with photographs of their lighted Christmas trees or decorated doorways for use on next year's cards. Night shots require time exposure techniques to record the lights and flash to pick up the details in the subject.

For the most personal cards of all, students may explore many ways of shooting family pictures—avoiding "mug" shots and cluttered backgrounds. This is an excellent time for the photo instructor to stress the importance of "grouping", emphasizing that positions of head, arms, hands, legs and feet must not detract or distract. Such photographs may be taken indoors in existing light with either the new fast film or by time exposures, flash or photofloods. Each student can adapt his own equipment to almost any situation but problems and techniques should be explored and discussed in the classroom preceding the shooting.

A third type of Christmas card design suitable for class work is the photogram, a photograph made with-





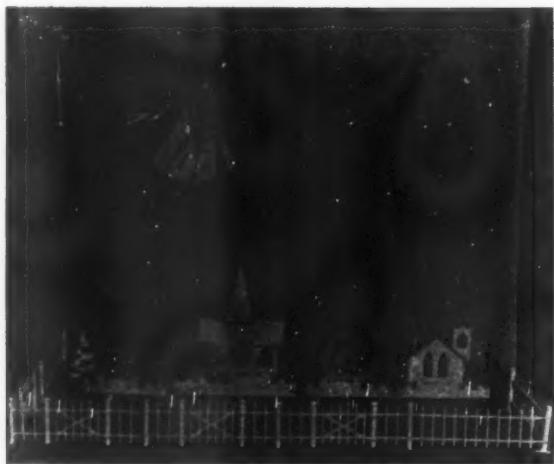
Student-originated table-tops make excellent Christmas cards or gift enclosures. They are exercise in arrangement as well as good practice in taking time exposures. Photo students bring objects from home and create other parts of scenes in art class.

out a camera using sensitized photographic paper (contact, Velite contact, proof or projection) plus opaque or translucent design materials that block the light rays during exposure.

As early as 1835 Henry Fox Talbot, pioneer photographer, experimented with patterns on sensitized paper using lace. He created the first photograms on record. Later well-known experimenters in this technique included Thomas Wedgwood, Sir Thomas Davy, Christian Schade, Man Ray and Moholy-Nagy. It was the latter who originated the term "photogram" still in use today.

The creative possibilities of the photogram are limited only by the photographer's ingenuity, the variety of materials employed and the types of light sources. Christmas

greens, tinsel, ribbons or symbols cut from thin, medium and opaque papers can be arranged to make interesting abstract designs. Experimental layouts may be made on plain white paper, then transferred to sensitized paper. If the materials are flat they must be held in close contact with the paper under a clean piece of clear window glass or in a simple contact printing frame (price \$1.50) during exposure. Materials of three dimensions (greens, tinsel, etc.) are placed freely on top of the paper. The light creeps under the edges of these materials and makes half-tones—shades of gray—that help to describe the contours and modeling of the objects and add a feeling of third dimension to the arrangement. The light source may be an electric bulb, candlelight, flashlight or projector lamp. A greeting may be added in letters made with



Any Christmas theme lends itself to table-top arrangement—the Nativity, winter scenes, large animated toys, Santa Claus, hovering angels or wreath flanked with tall candles.

string, wire or any flexible material or cut-out block letters.

Contrary to popular directions for contact printing or for making photograms (recommending a gooseneck lamp) a stationary light source like a ceiling light will make repeated exposures of consistent quality, assuming the light is the same distance away and exposure for the same number of seconds.

To make a photogram, I recommend a 150-watt bulb in a ceiling fixture about six feet above the work table in a darkroom, in a darkened art room or in one's own kitchen. Materials on hand should include any standard paper developer, three glass or enamel trays a little larger than the photographic paper, a clock with a second hand, plenty of water and toweling. Kodak Velite contact daylight printing paper can be used in subdued daylight or lamplight. (This paper is manufactured to be so slow that it will not be affected by exposure to low intensity light of short duration. It is particularly suitable for classroom demonstrations and for amateur home use where no darkroom is available.)

With such a lighting arrangement, about 60 seconds will expose a photogram using Velite. For printing on other contact papers or projection paper the room must be very dark. The only working light permissible is a red or ruby bulb or a Wratten Series #0A filter on a safelight containing a 15-watt bulb, placed several feet from the paper so as not to fog the sensitized surface. With the same lighting setup described for Velite, other contact paper requires about 10 seconds' exposure to the 150-watt white bulb, and projection paper is so fast that a half-second is enough.

After exposure the image is not visible until the paper is placed in developer for 60 seconds. Then the photogram is immersed in a stop bath (water) for 10 seconds, then in fresh hypo (fix) for 10 minutes, washed in running water for one hour and then dried by any of a number of simple methods.

With the photogram technique, mask and stencil designs created by art and photo students can be used to make very interesting Christmas greeting cards. They may be simple silhouettes or delicate designs or abstractions. Either the stencil or the mask may be used to record an image on the photographic paper. Lettering for the greeting can be added by designing original mask or stencil letters, or a greeting may be written with brush or lettering pen and India ink on a clear piece of film (unexposed but developed). Another way is to cut a greeting or design on a piece of film that has been exposed to light and developed so that it is opaque black.

Setting up table-tops using commercial or student-created figures, trees, buildings, animals or other objects is a worthwhile exercise in problems of arrangement and time exposure techniques. Such table-tops, if well-designed, make interesting, unusual Christmas greeting cards. While flash or photoflood lamps may be used, the time exposure technique prevents strong shadows and "hot spots".

When taking such a photograph with a simple camera, the image on the negative will be very small if the accepted procedure of placing the camera six feet or more from the subject has been observed. Contacts of only the table-top scene itself will be an appropriate size for gift enclosures, and the negative should bear enlargement to 4x5 or 5x7 for greeting cards if the lens of the camera was clean and if there was no camera movement when the picture was taken.

A closeup of one's pet kitten or dog against a plain background (contrasting with the pet's color) might be the subject of a table-top for a Christmas card if the animal can be depended on

(continued on page 46)



Richard Sharfner, Grade 12A, calls his trick triple exposure "Silent Night". He took his own portrait three times using delayed action mechanism on his Voigtlander Bessa.

IT HAPPENED IN MORNINGSIDE—

By CAROL E. S. JOHNSON

Edina-Morningside Public Schools
Minneapolis, Minn.

About the fourth month of school I felt I really understood the children in my class of 30. I had their Stanford-Binet I. Q. tests, other readiness and ability tests, anecdotal records, samples of their work in various fields, and I'd had time to determine their social adjustment. I had had conferences with parents, after they had spent an hour watching us at work in the classroom. I had visited many of the homes represented in our class. I had played with some of the children in their homes and worked and played with all of them at school.

Now I listed the objectives for each child and compiled a group listing as well. Mine was a group of protected, well-cared-for children. They had an abundance of things. I would need to provide experiences that would cause them to think and give reasons for their opinions and judgments. Although many of the children had learned good work habits in kindergarten, continued stress would be necessary through the grades. I must be sure that they solve problems. I must be consistent in following up on the completion of an expression of any kind.

This summer I had been greatly influenced by Dr. W. Cook's books. His principle of the place of the school in the community was vivid in my mind. I had read many current articles on teaching and learning. Dr. R. Cramer's philosophy was also a stimulation. Many and varied were my thoughts as I screened my objectives. First through my Philosophy of Education. Then I screened my objectives or tried to see how they could best be met through my knowledge of the learning processes. I was looking for some project that I could use to integrate all the areas of learning and provide opportunities for thought-provoking and challenging experiences. Individual expressions must be encouraged. The medium had to be flexible enough to meet varying needs and abilities. It should enrich each child and group. It must not be too limited; especially to the child's immediate experiences. I wanted development. I wanted them to work cooperatively, with self-control—with self-expression, not self-explosion. I wanted to encourage the children to have ideas

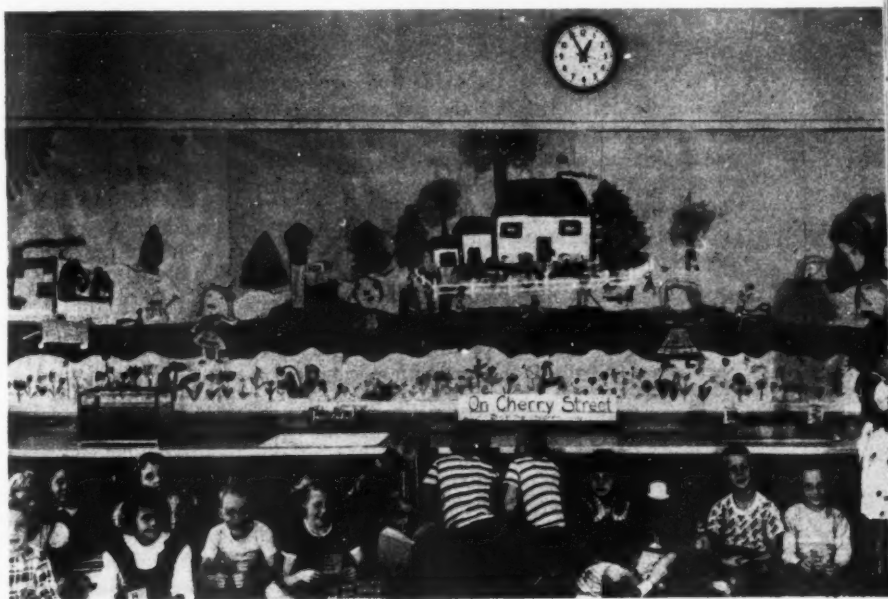
and to carry them out. I wanted them thus to practice the principles of living in a free society. In my pre-planning, I felt that an art project would answer our need. It could be the means for better understanding as well fun and release from tensions.

We have a bulletin board about 22 feet long and 4 feet wide. A mural that was changing as we learned seemed the answer. It could be based on the family in our basic reading series. Our social studies would concern the family and how they lived and worked together. We would read to learn more about them. We would read about other families. Science, health, music, gym, numbers, writing and reading could be integrated.

Now to present the idea to the children and get them into a social working group. Of course I did not give the children my complete thinking about the mural. I began to plan with the children during the last reading period of the afternoon.

I started a discussion with the group in the front about how much they knew about Tom, Betty, Susan, Mother, Father, their home, pets, etc. As we talked, others left their seats and joined us.

(continued on page 48)



Morningside first-graders' tour de force is mural that changes as we learn, an art project that complements social studies unit on how family lives and works.

BOOKS OF INTEREST AND AUDIO-VISUAL GUIDE

IVAN E. JOHNSON

ART EDUCATION FOR THE ELEMENTARY SCHOOLS OF OHIO, Ohio State Department of Education, Columbus, Ohio, \$4.00, 1955.

In 1939 the Ohio Art Education Association produced one of the first successful curriculum guides in art. This year the Ohio Art Education Association in co-operation with the Ohio State Department of Education has produced a new guide for art education in the elementary schools. Like its predecessor it has many pace-setting features. Production of curriculum guides for teachers on a statewide scale is no mean feat. I presents the problem of establishing for all its readers a common basis for understanding art in the elementary school. The guide must project its purposes for art education in terms of real learning situations and give the teacher-users a feeling of security. The Ohio Guide, produced by a large committee of art educators, general educators and administrators is successful in doing all these things.

Perhaps the greatest merit of the Ohio guide is the way in which it seems to speak the language of the classroom teacher. The first section proceeds from the general to the specific. From the basic purposes of the elementary curriculum it points up the value of art education for the child. Never verbose, always straightforward, the guide illustrates the potentialities of the art experience.

The second section of the guide is devoted to ways of using materials. Although the media and processes are not all equally well represented, they are clearly described. The use of narrative descriptions of actual learning situations in Ohio classrooms is particularly commendable. In order that the unoriented teacher may understand more about the child's growth in art, illustrations and terse descriptions are provided. Children's art, reproduced in color, is used to suggest the importance of free selection and use of color.

The last section of the Ohio guide includes lists of a art materials, resource possibilities, suggested equipment and supplies.

The Ohio Art Education Association and the Ohio State Department of Education have developed a curriculum guide in art education which is neither presumptuous or directive. It is true the guide has some parts which might be improved but this often happens when a group, widely distributed over the state, tries to collate content and materials. The format is crowded but it is difficult to see how it could have been organized otherwise with the copy that had to be kept intact. Classroom teachers are usually anxious to bring about the best

growth in art for the child. Too little is available to help the unoriented teacher with art problems. Curriculum guides in art that suggest some ways to bring about better art education (not *direct* the way!) are needed. *Art Education for the Elementary Schools of Ohio* establishes an imaginative threshold to art for Ohio classroom teachers.

• • •

EXPLORING THE HANDCRAFTS, by Corrine Murphy, Girl Scouts of the U.S.A. Published by the Girl Scouts of the U.S.A., 155 East 44th Street, New York 17, N.Y., 65 cents, 1955.

Art education takes place both inside and outside of school. At home, at church and in community activities the child is now receiving more opportunities for creative work than in the past. Youth organizations are beginning to take tips from the professional art educator in developing art programs that are more creative and more attuned to the growth and development of the individual. An example of this is *Exploring the Handcrafts*, a handbook for lay leaders in Girl Scout activities.

Youth organizations must depend upon volunteer leaders to carry forward the purposes and activities of their groups. Heretofore much of the material prepared for them has been directive and restrictive. The new Girl Scout handbook for arts and crafts not only projects a wide range of materials and media that the leader may use but it also "sets the stage" with a discussion of the values and purposes of the art experience. The author stresses as one of the purposes the importance of the girl's "development of innate ability to think creatively and independently, and to formulate her own ideas." The leader should recognize in the art experience an opportunity for a release of tensions, a sense of accomplishment and inner satisfaction. Noticeably absent from the handbook is emphasis on products as such and the complete mastery of skills. These, in the view of the author, are by-products for the gifted individual but not end goals. At only one point does the handbook suggest formal goals; in the section on design some standards for good design are suggested.

The media and processes are clearly and resourcefully explained. Most of these are designed for use outdoors or in the home. Simple hand tools and equipment are suggested. The leader is urged to use scrap materials. It is suggested that the girls and their leader explore the community for materials that offer possibilities.

There is a comprehensive bibliography and the illustrations by Maurice Rawson and the format by Alvin Lustig combine to make *Exploring the Handicrafts* attractive and functional.

• • •

SEE AND SAY by Antonio Frasconi, Harcourt, Brace and Company, New York, \$3.00, 1955.

One of the most charming children's books to appear in some time is *See and Say* by Antonio Frasconi. Frasconi, noted for his woodcuts and paintings, has created a book that is both beautiful and unusual. He noted that few children today have an opportunity to become acquainted with other languages. This book is designed, with illustrations, to present a few of the more common words in English, Italian, French and German. There is no text other than the words and illustrations. Bold, imaginative color woodcuts are used with type in matching colors. The illustrations are amusing and sure to appeal to children. *See and Say* would be a good book to include on your Christmas shopping list as well as a valuable asset in the classroom.

• • •

HOW TO MAKE SHAPES IN SPACE by Toni Hughes, E. P. Dutton & Company, Inc., 300 Fourth Avenue, New York 10, N.Y., \$4.95, 1955.

Toni Hughes, a designer of window displays and the creator of three-dimensional forms exhibited on 57th Street, has written and illustrated a book on the possibilities of scrap materials for creative activities. Both in format and in concept it is unique. The author has brought together numerous illustrations of the uses of scrap materials in window displays, in museum exhibits and in three-dimensional art forms. The first half of the book dwells too heavily on the techniques for creating "gadgets" but once this has been accomplished, the author encourages her readers to "strike out on their own". None of the illustrations are of trite forms. None suggest a formal approach. Miss Hughes has a knack for making a form seem casual and spontaneous. The selection of materials and three-dimensional forms shown is exceptionally broad and varied. *How to Make Shapes in Space* might well

have been called "How to Make Shapes". The use of space is not clearly explained although it is implicit in some of the uses of materials and processes suggested. This book should be of interest to those who are seeking new uses for paper and scrap materials.

• • •

THE FABULOUS FIREWORK FAMILY by James Flora, Harcourt, Brace and Company, 383 Madison Avenue, New York 17, N. Y., \$2.75, 1955.

The Christmas book market is richer for the appearance of James Flora's *The Fabulous Firework Family*. It is a delightful story of a family in Mexico that manufactures fireworks for festivals. With a deep understanding of Mexican life and an eye for plots that will interest children, Flora has composed a compact and exciting story of a small boy's heroism. The illustrations are beautiful and are well-adapted to the content and to the format. Unlike too many children's illustrated books today, *The Fabulous Firework Family* regards its potential juvenile readers as capable of humor and interested in subtle plot detail. This book would be a handsome addition to an elementary school library.

• • •

THE CAVES OF THE GREAT HUNTERS by Hans Baumann, Pantheon Books, Inc., 333 Sixth Avenue, New York 14, N. Y., \$3.00.

Young readers will get adventure and a good description of the art of primitive man on the walls of caves in Spain and France. Hans Baumann, who longed to visit prehistoric caves in France and Spain all his childhood, wrote a very successful book on his first visit to the caves of France. From the royalties of his first book young Baumann set out to explore caves in Spain, France and Italy. His descriptions of the drawings within these caves is no less exciting than his adventures in exploring the caves. Perhaps the cave which fascinated Baumann the most was that at Lascaux. The paintings and drawings of the caves at Trois Freres and Altamira he found quite beautiful. The library shelves of adolescents need more books like this.



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FELT PEN DRAWING AWARD

For the 1956 Scholastic Art Awards, SCHOLASTIC MAGAZINES of New York City have announced a new classification—FELT PEN DRAWING. This new award is sponsored by the MARSH 77 Felt-Point Pen which looks like a fountain pen but has this difference: the Felt Point makes a smooth, continuous flow of ink for fine to bold effects of pen, pencil, brush, crayon or dry brush. The ink is instant drying and smear-proof.

All students in junior and senior high schools, grades 7 to 12, in public, private or parochial schools in the United States and possessions are eligible to enter this competition. The student submits his entry through his local school to the regional exhibition where he may win a Scholastic Award Achievement Key or Certificate of Merit. Winning entries in the regional exhibitions are sent to the Carnegie Institute, Pittsburgh, Pennsylvania, for the National Exhibition where the prizes are cash awards, National Certificates of Merit, and tuition scholarships to art schools.

Incidentally, Scholastic Art Awards cover pictorial art, graphic art, commercial art, design and photography. A group of nationally known manufacturers are co-sponsors and 75 schools and colleges give one year scholarships. Scholastic Awards have the sanction of the Contest Committee of the National Association of Secondary School Principals. The judges are recommended by the Advisory Committee of Art Educators. Entries for the Felt Pen Drawing in the Graphic Arts Division may be drawings, commercial illustrations, sketches, posters, design, visual aids or lettering. They must be rendered with FELT PEN and FELT PEN INK in black or in any combination of colors and black. There are 20 National Awards in the form of cash prizes offered by the MARSH 77 Felt-Point Pen.

SILKSCREEN KIT

Remember the charming screen printing produced by kindergarten and first-grade children pictured in our September issue on "The Materials Approach"? If you are planning to use screen printing in the lower grades, BINNEY & SMITH has recently produced a screen printing kit which you will want to have on your supply shelf. With the new GENIE READY-TO-USE PAINT KIT, the youngest child in your school can make attractive greeting cards, invitations, place cards, designs and posters. The kit includes simple step-by-step instructions, six large tubes of paint in assorted colors, a sturdy printing frame, two mesh screens, squeegee paper and crayons. The complete kit retails for \$2.50. It's a good solution to the problem of Christmas gifts for those youngsters on your list. See inside back cover for BINNEY & SMITH's address.

PHOTOGRAPHY IN THE ART DEPARTMENT?

High school art departments all over the country are getting excited about including photography in their



programs. If you, too, are interested in getting started in photography you will be glad to know that ARGUS CAMERAS, INC. is ready to help you in every possible way. Your high

school can sign up to receive an ARGUS SCHOOL CAMERA KIT and helpful photographic advice from the newly created Educational Services Division of Argus Cameras, Inc. The ARGUS SCHOOL CAMERA KIT is the first of several carefully planned items designed to aid faculty-approved and organized school photography groups. It contains the widely known ARGUS C3 35 mm camera complete with carrying case and flashgun, and two ARGUS SUPER 75 CAMERAS. The latter is the popular reflex model in the ARGUS line. The kit and guidance material are furnished participating schools *free of charge* for permanent use. So write immediately to Educational Services Division, Argus Cameras, Inc., Ann Arbor, Michigan. Tell them you read about this offer in *Arts and Activities*—and then watch for your speedy reply.

MORE ON PHOTOGRAPHY

Photographic achievement among high school students will again gain national recognition through the 11th ANNUAL NATIONAL HIGH SCHOOL PHOTOGRAPHIC AWARDS sponsored by the EASTMAN KODAK COMPANY. This competition has been placed on the approved list of national contests and activities for 1955-56 by the NASSP. The awards offer a total of \$5,000 in prizes and a selection of the winning pictures will be made up into a traveling salon for showing in schools throughout the country.

The 1956 Awards is open to students in daily attendance (Grades 9 to 12) at any public, private or parochial high school in the United States and its territories. There is no limit to the number of photos an entrant may submit. The primary qualifications are that the pictures must have been taken by the students themselves, since April 1, 1955, and that these same photos have not been previously entered in any national contests. Entries can be sent in between January 1 and March 31, 1956. Winners will be announced in May of 1956.

Entries will be judged

(continued on page 44)

ONE-STOP SHOPPING

Free and Inexpensive Teaching Aids

Below are listed free and inexpensive booklets, catalogs, and samples offered in the advertising and Shop Talk columns of this issue. To obtain free materials, simply fill in the coupons on this page, one coupon for each item you desire. Starred (*) offers require a small payment and requests for these items must be sent direct to the advertiser. Send all coupons to:

HEADER SERVICE, ARTS & ACTIVITIES, 9150 NORTH CENTRAL PARK AVE., SKOKIE, ILL.

BLOCK PRINTING

Lesson plans. C. Howard Hunt Pen Co., Camden 1, N.J. Adv. on page 44. No. 163.

BRUSHES

Booklet by LUDOLFS LIBERTS on Oil Painting. M. Grumbacher, Inc., 484 W. 34th St., New York 1, N.Y. Adv. on page 47. No. 161.

CRAFT SUPPLIES

8 Page Folder. Frank Mittermeier, 3577 E. Tremont Ave., New York 65, N. Y. Adv. on page 47. No. 144.

HANDBOOK "Seramo Modeling Clay". Favor Ruhl & Co., Inc., 425 S. Wabash Ave., Chicago 5, Ill. Adv. on page 48. No. 136.

No. 16 Catalog. Saxcrafts, Dept. J-12, Div. of Sax Bros., Inc., 1111 N. 3rd St., Milwaukee, Wis. Adv. on page 50. No. 109.

Information. Southwest Smelting & Refining Co., P.O. Box 2010, Dept. A, Dallas 21, Tex. Adv. on page 50. No. 114.

Sample Mixing Cup. Montrose Products, 6759 N. Clark St., Chicago 26, Ill. Adv. on page 49. No. 119.

Catalog. Dept. JA, Berger, 128 Main St., Hackensack, N. J. Adv. on page 50. No. 130.

Catalog. J. L. Hammet Co., 266 Main St., Cambridge, Mass. Adv. on page 50. No. 127.

Catalogue. Sculpture House, Dept. A812, 304 W. 42nd St., New York 36, N. Y. Adv. on page 44. No. 146.

Price list & attractive gross rates. Southwest Smelting & Refining Co., 1430 ICT Bldg., P.O. Box 2010, Dept. A, Dallas 21, Tex. Adv. on page 50. No. 160.

ARTS & CRAFTS PROJECT BOOKLETS for TEACHERS. Plasticast Co., 6612 N. Clark St., Chicago 26, Ill. Adv. on page 48. No. 162.

ENAMELING

Complete information. The Potter's Wheel, 11447 Euclid Ave., Dept. 18, Cleveland 6, Ohio. See Shop Talk. No. 157.

FELT TIP MARKER

"Art Magic" Drawing and Lettering Course with the Marsh "77" Felt Point Pen. Marsh Co., 98 Marsh Bldg., Belleville, Ill. Adv. on page 47. No. 122.

KILNS

Descriptive literature. J. A. Buell Kilns, Box 302, Royal Oak, Mich. Adv. on page 47. No. 125.

LEATHERCRAFT

LEATHERCRAFT CATALOG. Tandy Leather Co., Box 397T4, Tulsa, Okla. Adv. on page 44. No. 154.

METALS

Instruction Booklet. Craft Div., Metal Goods Corp., 5227 Brown Ave., St. Louis 15, Mo. Adv. on page 46. No. 131.

MUSIC

Complete catalogue. Folkways Records & Service Corp., 117 W. 46th St., New York 36, N.Y. Adv. on page 44. No. 159.

PAINTS AND CRAYONS

Folder on "The Better Way to Etch Craft Aluminum". Etchall, Inc., Dept. JA, Columbia, Mo. See Shop Talk. No. 158.

Information and colorful circular. Dept. SA, The American Crayon Co., Sandusky, Ohio. Adv. on back cover. No. 155.

PHOTOGRAPHY

Kit and guidance material. Educational Services Div., Argus Cameras, Inc., Ann Arbor, Mich. See Shop Talk. No. 156.

WIRE ART

*28-page instruction manual—25c. x-acto, Inc., 48-91 Van Dam St., Long Island City 1, N.Y. Adv. on page 41.

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Shop Talk

(continued from page 42)

in four classes: (1) school activities, (2) people (away from school), (3) pictorials, (4) animals and pets. The following prizes will be given in each class: first, \$300, second, \$200, third, \$100, and a special prize of \$50. There will also be 240 Honorable Mention awards of \$10 each. Full information may be obtained from the National High School Photographic Awards, Dept. AA, 343 State Street, Rochester 4, New York.

PORTABLE KILN

If you include COPPER ENAMELING in your art program, you will be interested in the new, improved FINE-ART FA-5E PORTABLE ENAMELING KILN manufactured by THE AMERICAN ART CLAY COMPANY and retailing for \$17.50. This new model is glazed a clear, light yellow to prevent chipping and smoking of the all-ceramic body. It is seven inches in both height and diameter and rests on three black wrought iron legs. The kiln's firing chamber is six inches in diameter by two and one-half inches in depth and can be loaded either from top or side.

One of the features of this new model is the insulated side handle for easy and safe removal of the top. The lid has been redesigned with a flat area for drying and soldering. Equipped with cord and plug the kiln will operate on any ordinary household current. It becomes red-hot in a very short time and maintains a steady enameling temperature of from 1300 to 1500 F. Most pieces are fused after two or three minutes' direct contact with the element.

SEPARATION ENAMEL

Have you tried the new SEPARATION ENAMEL that is now available exclusively through THE POTTER'S WHEEL, INC.? The enamel is black when applied and burns out entirely during the firing. It creates a "river" of separation in the layer of enamel underneath it. It can be applied in a variety of ways: by brush, by spattering, through stencils, etc. The separation, which occurs during firing, will be approximately twice the width of the applied brush stroke or spot.

The procedure is as follows: a coating

of flux is first fired to the copper. The second firing consists of a layer of transparent enamel (preferably dark for contrast). The separation enamel is applied last. It is allowed to dry or is carefully force-dried in the hot kiln. The piece is then fired to normal temperature. The separation effect is apparent after withdrawal from the kiln. Opaque enamels may also be used as base coats instead of flux. Any number of interesting two-color effects can be obtained in this way. The SEPARATION ENAMEL is available in jars of several sizes, so drop a line for complete information to THE POTTER'S WHEEL, 11447 Dept. 18 Euclid Avenue, Cleveland 6, Ohio.

HOW MANY? HOW MUCH?

If you haven't had much experience in ordering art supplies and find it is up to you to make some decisions about the matter for your classroom, here's the answer to your problem.

THE AMERICAN CRAYON COMPANY, through the efforts of its educational staff and teaching specialists, has prepared a clear, concise manual covering the field of art supply requisitions and their intended uses. This is accomplished in their new Handbook of Art Education enticingly titled "How Many, How Much." The 30 page booklet is generously illustrated with an unusual index feature that enables you to find quickly a complete listing of art media that a well-balanced art program should include. "How Many, How Much" is a helpful, time-saving guide for teachers and administrators. It is priced at 50 cents per copy and available from THE AMERICAN CRAYON COMPANY, Sandusky, Ohio.

ALUMINUM ETCH

You are probably familiar with ETCHALL MIRACLE ETCHING CREAM, the most widely used glass etching product on the market. But did you know that the manufacturers of ETCHALL have recently perfected a complete line of products for etching aluminum? ETCHALL ALUMINUM ETCH is the result of extensive research to give you a superior non-acid compound for etching on craft aluminum. One 12-ounce can makes over a gallon and sells for only \$1.00. Write ETCHALL, INC., Dept. AA, Columbia, Mo., for folder: "The Better Way to Etch Craft Aluminum." •

Empty Heads

(continued from page 30)

Some of the figures had only arms, and others seemed not to need anything more than decorated heads. We put wheels on one that seemed like nothing more nor less than an animated locomotive.

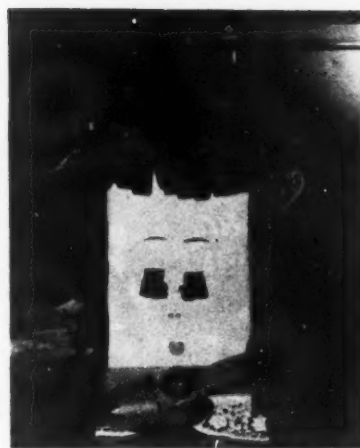
One morning some new maps were delivered in heavy cardboard tubes. We sawed the tubes into pieces 12 to 15 inches long. Corky decided to make a soldier out of a piece of the tube. The tubes were even easier to handle than the cartons and paste held remarkably well to the rough texture. The use of gay paper on the rounded surface produced comical little characters. Smaller tubes from toweling and tissue were easy to obtain. The paper punch now came into use to produce paper dot eyes.

The possibilities were not soon to be exhausted. Donna brought "The Twins". She said, "They may not have empty heads but wooden heads are no better than empty ones." They were made from scraps of wood left over from a new garage. The scrap

pile at the nearby lumberyard, too, contained some blocks of wood which the children called "interesting shapes". Yarn was glued to the blocks as hair and the wood was rubbed with either shoe polish or wax or covered with colored paper. The blockheads had just as much personality as the empty heads. Thumbtacks and short nails with large heads were fine for eyes. Big fancy collars, ties and bows seemed to finish off these heads with just the right flourish.

Tin cans opened up a new field for exploration. The first one was a dog food can. Terry said, "I thought of this one by myself." He put the face on sideways and made frills at the ends for ears. Celia used candy papers for eyes and Katherine used kindergarten beads and dressed her soup cans in pink felt circular skirts. No. 10 cans made big bold empty heads, and juice cans developed into Little Empty Heads. Adhesive tape on rough edges protected little fingers. Lovely hair from curled paper or yarn could be glued at the top on the inside and left to stick out of the top like a feather headdress.

"I don't think we have too many heads,



Simplicity of other features adds to impact of coy lashes, brunette curls.

do you?" said Joe, the day he brought his father's empty hair cream bottle. On the smooth side he pasted an oval of flesh colored paper, and then used paper punch dots for eyes and mouth. When the paper hair could not be properly stuck to the glass surface he turned the bottle upside down, using the lid for the base, tied a scarf of cotton material around the head, and made a ruffle

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Corky (center) works on Davy Crockett while Custer waits his turn to be finished.

from part of a place-mat. Other children started to bring pop bottles, milk bottles, ginger ale bottles and cosmetic bottles. Some were made into Little Empty Heads, in somewhat the same method Joe had used. Students used a square of cloth stuffed with paper or cotton tied to the neck of the bottle for a head, while some painted directly on the bottle with tube paint, glass paint or enamel. Cloth robes, skirts and other garments were tied to the bottles, and big feet of cardboard or construction paper were glued on the bottom. Again, hands were of little concern. They were often cut out of paper and pasted to the side of the costume, or cloth or paper tubes were made with hands at the ends, stapled to the figures at the shoulders.

Medicine vials and test tubes were made into miniature empty heads, their funny little faces peering out from various places in the room. They slyly peeked from behind books and out of pockets. With pin backs sewed on they became the ever-popular scatter pins.

About this time Judy wondered if the empty heads could be made of construction paper, so we cut two pieces of heavy construction paper, one 6 by 12 inches, and the other 9 by 12 inches. Stapling them the long way of the paper produced an empty head 12 inches long, flat on the back and curved on the front.

Throughout the activity the originality of execution and the creative thinking of the pupils showed growth. Their requests for help and evaluation as the Little Empty Heads grew indicated good thinking. Children became sincere collectors of scrap ma-

terial and they used and shared it as part of the activity. The satisfaction they derived from their original and creative experiments with Little Empty Heads enriched their own experiences and contributed to their appreciation of the work of others. But, most of all, they had learned to think, to work out their own ideas and to perform independently. And all from an empty milk carton!

Spotlight

(continued from page 38)

to remain quiet when sitting on a table or stand. But flash shots will generally be more successful for these unpredictable creatures. The subject should be closely cropped when enlarged for cards.

Imaginative students will be able to create table-tops with only a few props if they are reminded by the photo instructor to watch window displays and observe other Christmas ideas in magazines and stores. For greetings, chunky letters cut from plywood may be stood up across the front of the table-top arrangement.

Trick photography provides endless hours of solitary enjoyment and opportunities for leisure-time activities with fellow classmates. Self-portraits, double and triple exposures, double-printing techniques, cutouts from one photo applied to another photo and re-photographed—some of these more common techniques should be presented to students in class to provide them with "know-how". The results will add an element of magic to their photographic experiences.

At the Christmas season photo ex-

periences can bring esthetic enjoyment and deep emotional satisfactions. Original photographic greetings will cost less than commercial cards and will be cherished by family and friends. An inquiring mind, a creative sensitive approach, patience, enthusiasm and plenty of time will enable photographers to enrich the holidays for themselves and others for years to come. •

Leaders

(continued from page 31)

sculptures by the blind were created in my classes. Sculptures of imitative nature made by blind individuals had been produced previously, but to my knowledge never in history were they allowed to produce their own concepts without the interference of the visual world. The work with the blind and later with other handicapped groups opened a new world to me. It showed me vividly that one of the most important prerequisites for effective teaching is to put oneself in the place of the pupil, to identify completely with his needs. It also demonstrated to me that the so-called 'visual arts' may not rightly be called so. In order to give my findings a more careful treatment, I felt the need for a more intense study of psychological relationships. Thus, it was through the work with the handicapped that my studies in relationships between creative and mental growth were instigated.

"At the same time intense periods of painting with exhibitions in Vienna, Berlin, and Paris held my creative incentive high, until everything seemed to break down under the impact of Hitler when he moved into Austria in 1938. After having taught for 16 years on the elementary, secondary, and junior college level, I was blessed in being able to continue my work here in the United States.

I started in schools for the physically and mentally handicapped and it was one of the most exciting challenges of my life when I was called to Hampton Institute, a Negro college. I was fortunate in witnessing there one of the most intense creative unfoldings in my teaching career. It also showed me vividly the power of art in human relations. During the same seven years I was able to get a deeper understanding of children's

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needs here in the United States as I was in charge of teaching art in all grades in the elementary and junior high school. With the great shift of my responsibilities to graduate studies here at Pennsylvania State University, I hope that the important research done at this institution will further help in the understanding of creative processes on all levels." •

Driftwood

(continued from page 23)

The number and variety of materials that we used with driftwood grew. Norman made a paper hat for a piece of wood which everyone agreed looked like a clown head. He even made a big body of cardboard, painting it carefully with showcard colors. The finished clown had an absurdly long nose, seashell eyes, wide red paper mouth and tall hat.

Soon Joe (who knows much about deep sea life) picked a piece of driftwood out of the box and made a fish pattern. He explained to us why it was a very round black fish. It was a kind of fish that lives deep in the sea. He went on to tell the group of an exciting experience he had with such a fish the summer before. Joe has a slight lisp, but in his eagerness to tell of this experience he lost his self-consciousness and told a thrilling story—lisp and all.

Many of the children told original stories. They were interested in making up adventures for their driftwood snakes, alligators or rabbits.

When a fourth-grader brought us a large piece of wood, the story-loving children immediately recognized in it the old troll in the story of "The Three Billy Goats Gruff". A small goat had already been made from a little twisted root so two more goats were made. A few of the children built a bridge out of small blocks (for the troll to live under). Small driftwood trees were added to the scene.

Aside from the fun, the driftwood experience certainly stimulated the imagination. There were the *Guessing* and the *What's Missing* games. There were experiences and original stories told, shyness was overcome, and self-confidence gained. New ideas came and developed quickly—one of the real values of a creative project. •



Morningside

(continued from page 39)

Soon every child was there to contribute. Finally one child said, "I could even draw you a picture of the house." Others offered. I thanked them and added this thought. "How could we make a picture big enough to hold all the ideas we have about this family?" They suggested many large sheets. Then someone said, "Let's take everything off that big board and put it there." I said I thought that was a fine idea. Then I started to set some standards with the group. "Would we put up just anything?" Now we talked about sizes and arrangement. We discussed the media we could use. We decided that the pictures should be large and colorful. We decided to use crayons, poster paint, rope and cloth. One boy suggested we use clay for some of the animals.

We talked about a group picture. How is it different from your very own picture? We talked about sharing, self-control, etc. We voted that we should begin with a winter picture.

We chose volunteers to get out the supplies—also to clear the big bulletin board. I showed the children the materials I had ready and let them choose the material they wanted to use. I had about 15 cans of poster paint all mixed and ready. I had each can and the handle of the brush painted the same color as the paint inside the can. Then I had them sit down again while I reviewed and suggested—"Remember that you are making just a part of the picture. Do your very best work. Don't hurry as we will not finish for several days. Today you make what you think would be nice to have in our group picture." There was a gleam in their eyes as they went to work.

I wrote down the standards and plans we had made—to review them in the next planning period and also to be sure that what we had not talked about would be covered later.

These children have had many experiences with different media. They use cloth, crayons, paints, clay, paper, etc., every day—in a way of their choosing. They have had experience in picture reading, sequence stories,

illustrating a single story or an idea, and in illustrating a story of their own. They have made a good beginning in respecting the rights of others and the majority will share and take turns. Even so, they will need my attention when they ask for it. For this period I walked around as the children worked on the floor, ledges, easels and their desks. The room just seemed to rock with ideas. There was no confusion, but busy activity. Every once in awhile, someone would start a song, and the rest would join in. I stood back in awe again. Why do we limit the ability of a six-year-old child to grasp an idea? As I watched I thought—here are the citizens of tomorrow. As they show kindness, as they use their knowledge, capabilities, and resources in this common project, they are experiencing *living*. Most every one had finished a drawing by clean-up time. We put them carefully away for evaluation and planning the next day. After school I put up large sheets of newspaper—about six thicknesses to cover the bulletin board. Then I put up a layer of white easel paper. Now we are ready

for paint, pictures and more planning. In the morning both the children and mothers came in early. Everyone was excited about this venture. In our morning planning period, we talked about the work done the day before, found the good qualities about all the work, and voted on the one of each kind for the group picture.

Then we began a discussion on where the house should be, how much back yard, etc. Since we had been studying winter birds, the children felt sure there were birds around our story-book people's house. We planned a space for woods because one boy said that birds had to have some trees. "Sometimes airplanes fill the sky and birds don't like the noise," "We have to have a hill or they can't slide." "They could have a skating rink and a warming house over here. I could make a dandy warming house." Thus we determined placing and arrangement.

Different children were chosen to paint the hill, the rink, trees, etc. I kept a record of the work chosen so that I could be sure that each child had something in the picture. One

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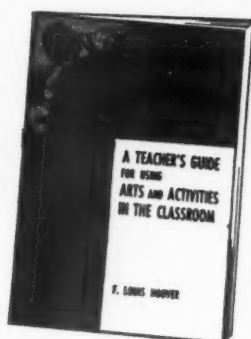
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little boy was fascinated with roads. He practiced until he discovered how to make them look as though they were far away. "Just make them thinner, kids," he said.

While I taught the reading groups, others kept on with their special projects. Each day saw some addition to our picture. Mothers came in often to see.

But our mural was never finished. As we studied different seasons, as we learned more about people, as we worked for more action, our mural changed. When the family in our basic reading series went to the farm, we took an excursion to the University Farm. We studied about farm life. The mural changed to a scene at Uncle Fred's farm. Then we had an Easter parade of farm animals—dressed up and having fun as the family slept. You should have seen our fences.

In evaluating the year's work, I was pleased. The art project had been a means of integration. This group had gained tremendously in ability to work together and in individual creative power. They had learned much about how to give and take in group living.

The children were interested in reading and were able to read for ideas and enjoyment. They read expressively and with ease.

They had more than covered their basic work in numbers. They had learned to measure, count, and also had learned about house numbers.

As they grew in understanding of our story-book people and community and home-workers, they were able to more than play the roles in Creative Dramatics. They could be the mother, father, mailman, policeman, etc. Their creative plays were much stronger.

Music was a joy to them. They sang together as they worked. They had learned to sing many songs together in time, tune, and pitch. They made up songs, poems, and melodies. They made skating and sliding rhythms.

The gym teacher said they worked well in group games, dancing, and were "good sports."

As we planned what our family would wear, we learned what clothing is suitable in different seasons. We talked about good diet, planned meals for the family, and other health ideas. Science was involved in the study of

winter birds, animals in the woods and on the farm, wheels, seasons, wind and air, transportation, etc.

They had many experiences in printing stories, writing letters and making signs.

I feel that they developed concepts of art not so named by them, but of line, form, color, rhythm, balance, and repetition — even perspective. They had the fun of creation in all media and also learned better work habits. They learned about freedom, not license. They had developed in the art of observation, critical thinking, self-expression, and appreciation of beauty.

We learned together that education is fun, it is discovery, it is coterminous with life.

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